

PRACTICAL
INSTRUMENTATION

BY

RICHARD HOFMANN.

TRANSLATED BY

ROBIN H. LEGGE.



PART III.

STRINGS AND WOOD-WIND COMBINED.



LONDON
AUGENER & Co.



NEW YORK
G. SCHIRMER.

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Sole Agents for The United States and Dominion of Canada

The Boston Music Company
26 & 28 West Street Boston, Massachusetts



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PART III.

Strings and wood-wind combined.

The combination of strings and wood-wind as an independent orchestral body can be used in chorales in slow progressing and sustained harmonies as well as in single chords, as will be seen below.

Exercise I.

Strings and wood-wind.

- a.* **(1, 2, 3 wood-wind instruments.)**
 1 wood-wind 1 flute: treble and Viol. I in unison or higher 8^{ve}
 2 wood-wind 2 clar.: (alto and tenor) or (treble and bass)
 3 wood-wind 1 flute: (treble), 2 clar. (alto and tenor)
 2 clar.: (alto and tenor), 1 basson (bass) or
 2 clar. (treble and alto), 1 basson (tenor)
- Cf. Part I, Exercise I^a, Example *a, b, c*, small string-band.....
- b.* **(4 wood-wind instruments.)**
 2 clar., 2 bas., cf. Part II, Exercise I^b, Example 1^c
 1 flute, 2 clar., 1 bas., cf. Part II, Exs. I^c, Example 2^c
 1 flute, 1 ob., 1 clar., 1 bas., cf. Pt. II, Exs. 1^c, Exam. 2^e
- Cf. Part I, Exercise I^a, Example *a, b, c, d*, small string-band.....
- c.* **(5 wood-wind instruments.)**
 1 flute, 2 clar., 2 bas., cf. Part II, Exs. II^a, Exam. 1^a or 2^a
 1 fl., 1 ob., 2 clar., 1 bas., cf. Pt. II, Exs. II^a, Exam. 1^b or 2^b
 2 flutes, 2 clar., 1 bas., cf. Part II, Exs. II^a, Exam. 1^d or 2^e
 1 flute, 1 oboe, 1 clar., 2 bas., cf. Pt. II, Exs. II^a, Exam. 1^f
- Cf. Part I, Exercise I^a, Example *a, b, c, d*, small string-band.....
- d.* **(6 wood-wind instruments.)**
 2 flutes, 2 clar., 2 bas., cf. Part II, Exs. III^a, Exam. 1^a or 2^a
 2 oboe, 2 clar., 2 bas., cf. Part II, Exs. III^a, Exam. 1^b or 2^c
 1 fl., 1 ob., 2 clar., 2 bas., cf. Pt. II, Exs. III^a, Exam. 1^c or 2^b
- Cf. Part I, Exercise I^a, Example *a, b, c, d*, small string-band.....
- e.* **(7 wood-wind instruments.)**
 2 fl., 1 oboe, 2 clar., 2 bas., cf. Part II, Exs. IV^a, Exam. 1^a
 1 fl., 2 oboe, 2 clar., 2 bas., " " " " " " 1^b or 2^a
 2 fl., 2 oboe, 2 clar., 1 bas., " " " " " " 2^b
 2 fl., 1 oboe, 2 clar., 2 bas., " " " " " " 2^c
 2 fl., 2 oboe, 1 clar., 2 bas., " " " " " " 2^d
 1 fl., 2 ob., Engl.-h., bas. clar., 1 bas. doub. bas. cf. Pt. II, Exs. IV^a, Ex. 3^a
 2 fl., 2 cl., basseth, 1 bas. cl., 1 bas. doub. bas. cf. Pt. II, Exs. IV^a, Ex. 3^b
- In *f* or *ff* with string-orch. Cf. also
 Part I, Exercise I^c, Example *a, b, c, d*,.....
- f.* **(8 wood-wind instruments.)**
 2 fl., 2 ob., 2 cl., 2 bas., cf. Part II, Exs. V^a, Exam. 1^a, 1^b or 2^a
 2 fl., 2 ob., 2 cl., 2 bas., cf. Part II, Exs. V^a, Exam. 1^c or 1^d
- Cf. Part I, Exs. I^a, Exam. *a, b, c, d* and.....
 " " " " I^c, " " " ".....
- g.* **(9 wood-wind instruments.)**
 2 fl., 2 ob., 2 clar., 2 bas. doub. bas., cf. Part II, Exs. VI^a, Exam. *a*
 1 fl., 2 ob., Engl.-h., 2 cl. bas. clar., 2 bas., cf., Pt. II, Exs. VI^a, Exam. *b*
 2 fl., 2 ob., 2 cl., 1 bas. cl., 1 bas. doub. bas., cf. Pt. II, Exs. VI^a, Exam. *c*
- In *f* and *ff*, cf. Part I, Exs. I^c, Exam. *a, b, c, d* and.....
- h.* **(10 wood-wind instruments.)**
 2 fl., 2 ob., 2 cl. bas. clar., 2 bas. doub. bas., cf. Pt. II, Exs. VII^a, Exam. *a* or *b*
 2 fl., 2 ob., 2 cl. bas. clar., 2 bas. doub. bas., cf. Pt. II, Exs. VII^a, Exam. *a, b* or *c*
- Cf. Part I, Exs. I^a, Exam. *b, c* and.....
 In *f* or *ff*, cf. Part I, Exs. I^c, Exam. *a, b, c, d* and.....
- (11 wood-wind instruments.)**
 2 fl., 2 ob., Engl.-h., 2 clar. bas. clar., 2 bas. doub. bas., cf. Part II, Exs. VIII^a, Exam. *a*
 1 picc., 1 fl., 2 ob., Engl.-h., 2 clar. bas. clar., 2 bas. doub. bas., cf. Part II, Exs. VIII^a, Exam. *b*
- Cf. Part I, Exs. I^a, Exam. *c, d* and.....
 In *f* and *ff* cf. Pt. I, Exs. I^b, Exam. *a, b, c, d* and.....
- (12 woodwind instruments.)**
 1 picc., 2 fl., 2 ob., Engl.-h., 2 clar. bas. clar., 2 bas. doub. bas., cf. Part II, Exs. IX^a, Exam. *a*
 1 picc., 1 fl., 2 ob., Engl.-h., 2 cl. bas. clar., basseth, 2 bas. dcub. bas., cf. Part II, Exs. IX^a, Exam. *b*
- In *f* or *ff* cf. Pt. I, Exs. I^c, Ex. *a, b, c, d* and.....

These combinations should be noted with those which occur in practice. In the full score the wood-wind instruments are placed above the strings, as a glance at the following examples in score will show.

Remarks concerning the combination of the wood-wind and strings with regard to the character of tone.

In the previous part we have shown how the strengthening of the weaker and the fining down of the stronger registers of the wood-wind were effected. Here we propose to do the same for the wood-wind and strings in combination.

The entire compass of the flute and oboe combines with the tones of the violin in unison in all registers, whereby the colours of the various registers of the flute and oboe almost disappear. The deep and middle register of the flute gain in power and richness by the union with the violin in unison; the higher and highest registers in brilliancy and sharpness. The flute unites well, too, with the violin in octaves, but the flute must play the higher octave, except under special circumstances.

The deep and middle registers of the oboe are rather weakened by conjunction with the violin in unison, but the tone of both instruments together becomes fuller and rounder; the higher register gains in strength.

The compass of the clarinet combines well with the various registers of the violoncello, viola and violin. And the deep and middle registers of the clarinet can be strengthened by the violoncello in unison, the deep register of the former gaining a more powerful and rich tone, and the middle becoming fuller and sharper. If the deep and middle registers of the clarinet are strengthened by the viola in unison, the tone is very full, but there is not so much power and expression as when clarinet and violoncello play in the same pitch. The middle and high registers of the clarinet are of good effect when combined with the violin in unison, yet the latter would be in danger generally of being overpowered in *f* passages, unless a number of instruments are used. The combination of clarinets and violoncello, or violin in the octave, is sometimes met with.

The tone of the English-horn combines advantageously in its entire register with the viola in unison, and with certain of the higher tones of the violoncello; but the effect is not so good when the violin is employed. Very rarely indeed is this instrument utilised in conjunction with these stringed instruments in unison; in unison or, indeed, in the octave, the oboe or bassoon are better.

The bass-clarinet is less often used, but it combines well with violoncello, and, in unison, with viola.

The bassoon, whose compass is similar to that of the violoncello, except that it has the low *b* natural, is also very effective and often used. Its middle and high register combines well with the viola in unison, as often occurs in practice. The deep register may be used with the double bass in unison or octaves, the bassoon playing the higher notes. Occasionally the bassoon and violin occur together in octaves.

A very strong and rich tone-colour may be obtained by playing a *cantilena* passage on violins, viola (*G*- and *D*-string) and violoncello in unison, and clarinets (in the deep and middle registers) and bassoons. When the higher strings and clarinets play a melody in the deep register, and the violoncellos, bassoons, bass-clarinet and double-bass play an octave lower, the tone is still more powerful.

For the doubling of the wood-wind in unison or in octaves see Part II.

The following exercises show the use to be made of these instruments.

1. Each of the forementioned instruments can be used for every purpose, whether of use or ornament.
2. A melody can be strengthened in three octaves or in unison.
3. The bass is generally rendered in unison or octaves by the violoncellos or basses, but exceptions may occur — as when the lowest part is given out by some other string or wood-wind instrument.
4. The 2nd violin and viola, clarinets, oboes or bassoons are often used for the middle parts, but also frequently undertake independent parts.
5. Each string or wood-wind instrument may enter alone, in 2, 3 or more parts, in unison or octaves, or in several parts.
- 6 and 7. One or more stringed and wood-wind instruments can be used together in unison or octaves, in the first case especially when playing a melody.

8. One, two or more strings may combine with one or all of the wood-wind, or vice versa.

9. All the strings and wood-wind can play homophonically or polyphonically.

The following examples in score show the majority of the various effective means of utilizing strings and wood-wind together. The contrasts in tone-colour are to be noticed in these examples. Dissonant passing and changing notes may be employed here with more freedom than before but discretion must be used. (Cf. Part. VII.)

Exercise I.

Arrange small pianoforte pieces for strings and wood-wind: the following are adapted for such a purpose.

Kuhlau, op. 88. No. 2, rondo.

Mozart, Sonata III, C, 2nd movement, andante cantabile, *F*.

" " V, C, 2nd " " " " *F*.

" " VI, C, 2nd " adagio, *A-flat*.

" " IX, *A \flat* , 1st " theme and variations 1, 2, 4.

Beethoven, Sonata, op. 2. No. 2, 2nd movement and 3rd movement. (Scherzo.)

" " op. 13, 2nd movement.

" " op. 14. No. 1 and 2, 2nd movement.

Mendelssohn, Song without words No. 4, 6, 12, 13, 19, 20, 27, 30.

Rob. Schumann, Album for the Young. No. 20.

Franz Schubert, op. 33. Deutsche Tänze 1, 2, 3, 4, 7, 8, 9, 10, 12.

" " op. 94. Moments musical, 1, 2, 3, 6.

Rob. Volkmann, op. 24, pt. 1, No. 1; pt. II, No. 4, 6.

A. Jensen, op. 17, pt. 1. 'Froher Wanderer'.

Score examples.
Strings and wood-wind in various groups.

1. Gluck, Overture 'Iphigenia' (in Aulis).
Allegro moderato.

Flauto.
Violino I.
Violino II.
& Viola.
Ob.
Fg.
Corni.
Vel.
C.B.
Timp.

Fig. C.B.
Vel.

2. Haydn, Symphony in G.
(No. 4. Peter's Ed.) 1st movement.
Vivace assai.

Flauto I.
Oboe I.
Violino I.
Violino II.

3. Haydn, Symphony in C.
(No. 5. Peter's Ed.) 2nd movement.

Flauto I.
Oboi.
Violino I.

un poco cresc.
un poco cresc.
un poco cresc.

4. Haydn, Symphony in E \flat (No. 1. Peter's Ed.) 2nd movement.
Andante.

Flauto I.
Oboi.
Violino I.

5. Haydn, Symphony in D (No. 3. Peter's Ed.) 2nd movement.

Andante.

Flauto I. *pp*

Oboe I.

Fagotto I. *pp*

Violino I. *pp*

sempre pp

sempre pp

sempre pp

Ob. II.

6. Beethoven, Symphony in E \flat (No. 3.) Eroica.

Allegro vivace.

Flauti. *p*

Oboi. *p*

Violino I. *p*

cresc.

cresc.

cresc.

p

7. Haydn, Symphony in G (No. 8. Peter's Ed.) 1st movement.

Allegro.

Flauto I. *p dolce* *pp*

Violino I. *p* *pp*

Violino II. *p* *pp*

Viola. *p* *pp*

Violoncello. *p* *pp*

8. Mendelssohn, Overture 'Meeresstille' (A calm sea).

Allegro.

Flauti. *p*

Fagotto I. *pp Solo.*

Violoncello. *pp*

Contrabasso. *pp*

9. Schumann, Symphony in B \flat . 1st movement.

Allegro molto vivace.

Clarinetti in B \flat . *p*

Fagotti. *p*

Viola. *p*

10. Mozart, Symphony in B \flat . 4th movement.

Presto.

Flauto I. *p*

Oboi. *p*

Violino I. *p*

Violino II. *p*

11. Schubert, Symphony in C. No. 7. 2nd movement.

Andante.

Clarinetto I in A. *pp*

Fagotto I. *pp*

Violino I. *pp*

Violoncello. *pp*

Contrabasso. *pp*

12. Haydn, Symphony in D. (No. 2. Peter's Ed.) 4th movement.

Allegro spiritoso.

Flauto I. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabasso. *p*

Musical score for Mendelssohn's Scherzo from 'A Midsummer Night's Dream'. The score is written for five staves: Flute I, Flute II, Violin I & II, Viola, and Violoncello & Contrabasso. The key signature is one sharp (F#) and the time signature is 3/4. The music features a mix of dynamics, including *sf* (sforzando) and *pp* (pianissimo). The piece is in a 3/4 time signature.

13. Mendelssohn, Scherzo from 'A Midsummer Night's Dream'.

Allegro vivace.

Musical score for Mendelssohn's Scherzo from 'A Midsummer Night's Dream'. The score is written for five staves: Flauti (Flute I and II), Violini I & II (Violin I and II), Violoncello & Contrabasso (Violoncello and Contrabasso). The key signature is one sharp (F#) and the time signature is 3/4. The music features a mix of dynamics, including *p* (piano) and *pp* (pianissimo). The piece is in a 3/4 time signature.

14. Weber, Overture 'Der Freischütz'.

Molto vivace.

Musical score for Weber's Overture 'Der Freischütz'. The score is written for five staves: Clarinet I in Bb (Clar. I in Bb), Violino I (Violino I), Violino II (Violino II), Viola, and Violoncello & Contrabasso (Violoncello & Contrab.). The key signature is one flat (Bb) and the time signature is 2/4. The music features a mix of dynamics, including *p dolce* (piano dolce) and *p* (piano). The piece is in a 2/4 time signature.

15. Mendelssohn, Symphony in A mi.

Allegro non poco agitato.

Musical score for Mendelssohn's Symphony in A minor. The score is written for five staves: Clarinet I in A (Clar. I in A), Violino I (Violino I), Violino II (Violino II), Viola, and Violoncello & Contrabasso (Violoncello & Contrab.). The key signature is two flats (Bb, Eb) and the time signature is 3/4. The music features a mix of dynamics, including *pp* (pianissimo). The piece is in a 3/4 time signature.

16. Haydn, Symphony in G. (No. 4. Peters Ed.) 3rd movement.

Menuetto. (Trio.)

Musical score for Haydn's Symphony in G major, 3rd movement. The score is written for five staves: Fagotto I (Fagotto I), Violino I (Violino I), Violino II (Violino II), Viola, and Violoncello & Contrabasso (Violoncello & Contrabasso). The key signature is one sharp (F#) and the time signature is 3/4. The music features a mix of dynamics, including *p* (piano). The piece is in a 3/4 time signature.

17. Haydn, Symphony in G. (No. 4. Peter's Ed.) 3rd movement.

Fagotto I.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

18. Haydn, Symphony in G. (No. 4. Peter's Ed.) 1st movement.

Allegro.

Flauto I.

Oboi.

Violino I.

Violino II.

Viola.

C.B.

19. Liszt, 'Faust' Symphony ('Gretchen' movement II).

(By permission of Schubert & Co., Leipzig.)

Andante soave.

Solo.

Flauto.

Clarineti in A.

Fagotti.

Violino II.

Violino.

pp

poco rall.

a tempo

a tempo

Viola.

20. Brahms, Symphony No. 2 in D.

(By permission of N. Simrock, Berlin.)

Allegretto grazioso.

Oboe I.

Clarineti in A.

Fagotti.

Violoncello.

pizz.

D. & F. 3

21. Haydn, Symphony in D. (No. 3. Peter's Ed.) 2nd movement.

Andante.

Fagotti.
Violino I.
Violino II. *pizz.*
Violoncello & Contrabasso. *pizz.* *p*

22. Haydn, 'Creation' No. 29.

Largo.

Flauto I. *p cantabile fz*
Flauto II & III. *p*
Violino I. *pizz.* *p*
Violino II. *pizz.* *p*
Violoncello & Contrabasso. *pizz.* *p*
Vla.
Corni.

23. Weber, Introduction to the air 'Wehen mir Lüfte zu' from 'Euryanthe'.

Larghetto non lento.

Flauti. *p dolce*
Clarineti in Bb. *p dolce*
Fagotti.
Viola. *molto legato*
ten.
D. & F. 3

24. Haydn, Symphony in G., (No. 4. Peter's Ed.) 4th movement.
Allegro di molto.

Flauto I.
Fagotto I.
Violino I.
Violino II.
Viola.
Violoncello & Contrabbasso.

25. Haydn, Symphony, Minuet.

Allegretto.

Oboe I.
Fagotto I.
Violino I.
Violino II.
Viola.
Violoncello & Contrabbasso.

26. Beethoven, Symphony in F, No. 8.

Allegro vivace con brio.

Flauto I.
Oboe I.
Clarinetto I in Bb.
Fagotto.
Violino I.
Violino II.
Viola.

27. Beethoven, Symphony *E♭*-ma. No. 3. 4th movement.
Poco Andante.

Flauto I. *ff* *p* *cresc.* *p*

Fagotto I. *ff* *p* *cresc.* *p*

Violino I. *cresc.* *p*

Violino II. *cresc.* *p*

Viola. *cresc.* *p*

Violoncello & Contrabasso. *cresc.* *p*

28. Haydn, 'Creation'.

Clarinet. I. in B♭. *p*

Fagotto I. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabasso. *p*

decresc. *pp*

decresc. *pp*

decresc. *pp*

decresc. *pp*

decresc. *pp*

decresc. *pp*

beut die Flur“ a.d. „Schöpfung“

29. Beethoven, 'Leonore' overture No. 3.
Andante con moto.

Clarineti in B♭. *fz* *fz* *fz*

Fagotti. *fz* *fz* *fz*

Violino I. *dolce* *pp*

Violino II. *dolce* *pp*

Viola. *dolce* *pp*

Violoncello & Contrabasso. *pizz.* *p*

30. Weber, 'Oberon' overture

Allegro.

Oboi. *p dolce*

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Violoncello & Contrabasso. *pp*

31. Mozart, E♭ symphony. (Satz IV.)

Allegro.

Clarineti in B♭. *p*

Fagotti. *p*

Violino I. *p*

Violino II. *p*

Violoncello. *p*

32. Beethoven, 'Fidelio', Act I, No. 3.

Andante sostenuto.

Clarineti in C. *div.*

Viola. *sempre p cresc.*

Marzelline. *div.*

Violoncelli. *sempre p cresc.*

Contrab. *pizz. p cresc.*

mf p

pizz.

mf

cresc.

mf > p

cresc.

mf > p

cresc.

mf > p

Mir ist so wunderbar, es engt das Herz mir ein, er liebt mich, es ist klar, — ich werde glücklich, glücklich sein.

mf p

a 2.

cresc.

mf > p

33. Meyerbeer, 'L'Africaine', Act V.

Andante cantabile.

Clarineti in C.

Fagotti.

Violino I & II.

Viola.

Violoncello.

34. Haydn, Symphony in D (2nd movement).

Andante.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

35. Mozart, 'Le Nozze di Figaro', overture.

Fagotti.

Violino I & II.

Viola.

Violoncello & Contrabasso.

36. Wagner, 'Rheingold' (full score pag. 137).

Fagotti.

Clarinetto III in A.

Clarinetto basso in A.

Fafner.

Violoncello.

Contrabasso.

Glaub mir, mehr als Frei - a frommt glei - ssendes Gold auch.

37. Haydn, 'Creation' (part III, No. 30).

Allegro.

Flauto I.

Oboi.

Violino I & II.

Viola.

Adam.

Ihr E - le - men - te, de - ren Kraft stets neu - e Formen zeugt, stets neu - e Formen zeugt.

Violoncello & Contrabasso.

38. Liszt, 'Les Preludes'.
Allegretto pastorale.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

39. Beethoven, 'Leonore' overture No. 3.

Allegro.

Flauto.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

40. Beethoven, Symphony in A, No 7.
Allegretto.

Flauto I. *p dolce*

Oboe I. *p dolce*

Fagotto I. *p dolce*

Violino I. *p*

Violino II. *pizz. p*

Viola. *p*

Violoncello & Contrabasso. *pizz. p*

sempre stacc.

41. Mozart, 'Il Seraglio'.

Presto.

Flauto picc. *f*

Fagotti. *f*

Violino I. *f*

Violino II. *f*

Viola. *f*

Violoncello & Contrabasso. *f*

f *p* *f* *f* *f* *f* *f*

Ob. & Cl. *f*

Corn. *f*

Tromp. *f*

42. Berlioz, 'Harold' symphony (Serenade).

(By permission of Breitkopf & Härtel, Leipzig.)

Allegro assai. Solo.

Flauto picc.
Oboi.
Clarinetti in C.
Fagotto.
Viola.

43. Beethoven, 'Coriolanus', overture.
Allegro con brio.

Flauto I.
Oboe I.
Clarinetto I in B \flat .
Fagotti.
Violino I.
Violino II.
Viola.
Violoncello.

The first system of the musical score consists of six staves. The top two staves are for the vocal line, and the bottom four are for the piano accompaniment. The key signature is C major. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *cresc.* and *p cresc.* across the system.

The second system continues the musical score with six staves. It includes vocal lines and piano accompaniment. Dynamic markings such as *cresc.* and *p* are present. A second ending bracket is visible in the bass line of the piano part.

44. Schubert, Symphony in C, No. 7.

Allegro vivace.

This section of the score is for the woodwind and string sections. It includes staves for Oboe, Clarinetti in C, Fagotto, Violino I & II, Viola, and Violoncello. The key signature is C major. The woodwinds play sustained notes, while the strings play a rhythmic accompaniment. Dynamic markings include *pp*.

45. Beethoven, Symphony in E \flat (Eroica).

Allegro molto.
a 2.

Flauti. *sempre f*

Oboe I. *sempre f*

Fagotti. *sempre f*

Violino I. *f*

Violino II. *f*

Viola. *f*

Violoncello & Contrabasso. *Vel. sf sf sf sf molto marc.*

46. Mendelssohn, 'Hymne of Praise', No. 6.

Allegro un poco agitato.

Oboi. *p cresc. simile sf*

Clarinetti in B \flat . *p cresc. f dim.*

Fagotti. *p cresc. simile f dim.*

Viola. *p cresc. f dim.*

Tener Solo. *Fin - ster - niss. Er aber spricht: Wa - che auf! Wa - che auf! — der du*

Violoncello & Contrabasso. *Vel. p^{div.} cresc. f dim.*

schläfst, ste-he auf von den Tod-ten, ste-he auf von den Tod-ten! Ich will dich er-leuch-ten. Tromb.

p *f* *p* *f* *p* *f* *p*

G.B.

47. Beethoven, Cmi Pianoforte concerto.

Allegro con brio.

Oboi. *p con espress.* *p* *cresc.* *p* *cresc.*

Clarinetti in B \flat . *p con espress.* *p* *cresc.*

Fagotti. *p con espress.* *p* *cresc.* *cresc.*

Violino I. *p* *p* *cresc.* *cresc.*

Violino II. *p* *p* *cresc.* *cresc.*

Viola. *p* *p* *cresc.* *cresc.*

Violoncello & Contrabasso. *p* *p* *cresc.* *cresc.*

Cor.

48. Beethoven, 'Egmont', overture.

Sostenuto.

Flauto. *p*

Oboe I. *p*

Clarinetti in B \flat . *p*

Fagotti. *p*

Violino I & II. *p*

Viola. *p*

Violoncello & Contrabasso. *p*

sf

49. Mozart, 'Le Nozze di Figaro'.

Presto.

Flauti.
Oboi.
Fagotti.
Violino I.
Violino II.
Viola.
Violoncello & Contrabasso.

fp
fp
fp
fp
fp
fp

50. Mendelssohn, 'A calm sea', overture.

Moito Allegro vivace.

Flauti.
Clarinetti in A.
Fagotti.
Violino I.
Violino II.
Viola.
Violoncello.
Contrabasso.

51. Mendelssohn, 'A Midsummer night's dream (Nocturne).

Andante tranquillo.

Musical score for Mendelssohn's 'A Midsummer night's dream (Nocturne)'. The score is for a full orchestra and includes parts for Flauto I., Flauto II., Oboi., Clarinetti in A., Violino I., Violino II., Viola., and Violoncello & Contrabasso. The tempo is 'Andante tranquillo'. The key signature is three sharps (F#, C#, G#). The score features various dynamics such as *pp*, *p*, and *dim.*, and includes performance instructions like *pizz.* and *p arco*. The woodwinds and strings play a delicate, flowing melody.

52. Cherubini, 'Lodoiska', overture.

Allegro molto.

Musical score for Cherubini's 'Lodoiska', overture. The score is for a full orchestra and includes parts for Flauti., Oboi., Fagotti., Violino I., Violino II., Viola., and Violoncello & Contrab. The tempo is 'Allegro molto'. The key signature is three sharps (F#, C#, G#). The score features various dynamics such as *p* and *pp*. The woodwinds and strings play a rhythmic, driving melody.

Continuation of the musical score for Cherubini's 'Lodoiska', overture. This section shows the lower staves of the orchestra, including the Violoncello & Contrab. and the Viola. The music is characterized by a strong rhythmic pattern and dynamic contrast.

53. Schubert, Cmajor, symphony No. 7.

Andante.

Oboi. *pp*

Clarinetti in C. *pp*

Violino I. *pizz.* *p*

Violino II. *pizz.* *p*

Viola. *div.* *p*

Violoncello. *div.* *p*

Contrabbasso. *pizz.* *p*

decresc.

54. Schubert, Cmajor, symphony No. 7.

Andante.

Oboi. *pp*

Clarinetti in C. *pp*

Fagotti. *pp*

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Violoncello & Contrabbasso. *pp*

arco *ff*

Cor. *pizz.* *p*

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

arco

cresc.

arco *cresc.*

55. Schubert, Cmajor, symphony No. 7.

Andante.

Oboi.
 Clarinetti in C.
 Fagotti.
 Violino I.
 Violino II.
 Viola.
 Violoncello & Contrabbasso.

56. Mozart, 'Il Seraglio', overture. Presto.

Oboi.
 Clarinetti in C.
 Fagotti.
 Violino I.
 Violino II.
 Viola.
 Violoncello & Contrabbasso.

57. Cherubini, 'Les deux Journées', overture. Andante sostenuto.

Flauto Oboe.
 Clarinetto Fagotto.
 Violino I.
 Violino II.
 Viola.
 Violoncello & Contrab.

58. Cherubini, 'Anacreon', overture.

Allegro.

Flauti.
Oboi.
Clarineti in C.
Fagotti.
Violino I.
Violino II.
Viola.
Violoncello & Contrabasso.

The first system of the score includes parts for Flutes, Oboes, Clarinets in C, Bassoons, Violin I, Violin II, Viola, and Cello/Double Bass. The woodwinds and strings play a rhythmic pattern of eighth notes, while the violins play a melodic line. Dynamics include *f* and *p*. First endings are marked with '1.' and a repeat sign.

The second system shows the piano accompaniment. The right hand features a complex rhythmic pattern with many sixteenth notes, while the left hand provides a steady bass line. Dynamics include *f* and *p*.

The third system continues the piano accompaniment. The right hand has a prominent melodic line with many sixteenth notes, and the left hand continues the bass line. Dynamics include *f* and *p*. First endings are marked with '1.' and a repeat sign.

59. Schubert, C major, symphony No. 7.
Allegro vivace.

Flauti. *p*

Oboi. *p* *pp*

Clarineti in C. *pp* a 2.

Fagotti. *p* *pp* Cor. I in C.

Violino I. *p* *pp*

Violino II. *p* *pp*

Viola. *p* *pp*

Violoncello & Contrabasso. *p* *pp*

pp

60. Cherubini, 'Les deux Journées', overture.

Allegro. *p*

Flauti.
Oboi.
Clarineti in C.
Fagotti.
Violino I.
Violino II.
Viola.
Violoncello.
Contrabasso.

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

61. Beethoven, A major, symphony No. 7.

Poco sostenuto.

Flauto I.

Oboi. *pdolce*

Clarineti in A. *pdolce*

Fagotti. *pdolce*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabasso.

pp *cresc.* *cresc.* *cresc.* *cresc.*

pp *cresc.* *cresc.* *cresc.* *cresc.*

pp *cresc.* *cresc.* *cresc.* *cresc.*

pp *cresc.* *cresc.* *cresc.* *cresc.*

pp *cresc.* *cresc.* *cresc.* *cresc.*

pp *Vol.* *C.B.* *cresc.* *cresc.*

64. Wagner, 'Rheingold' (full score pag. 43).

65. Schubert, Unfinished symphony.
Andante con moto.

Flauto picc. *p*

Flauto I, II & III. *p*

Oboi.

Clarineti in B \flat . *p*

Fagotto I, II & III. *a 3.*

Viola. *p*

Violoncello. *p_{a 4.}*

Contrabassi. *p_{a 4.}*

Flauti. *pp*

Oboi.

Clarineti in A. *pp*

Fagotti. *pp*

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Violoncello. *pizz. pp*

Contrabasso. *pp*

66. Gounod, 'Faust' (duet No. 18).

Flauti. *pp*

Clarineti in B \flat . *pp*

Fagotti. *1.*

Arpa.*)

Violino I. *pp*

Violino II. *pp*

Viola. *div. pp*

Margarethe. *o lass mich. o lass mich! Ich lie-be Dich. ich lie-be Dich so in-nig-lich will sterben für*

Violoncello. *div. pp*

Contrabasso. *pp*

pizz.

pizz.

pizz.

pizz.

pizz.

*) See Harp, part VII.

Exercise II.

Arrange a song with accompaniment of strings and wood-wind. If a piece be selected by one of the older composers, care must be taken to orchestrate it in the manner of the master himself. The following may be used for such an exercise:

- Handel**, Messiah, 'Every Valley' (2 flutes, 2 bassoons and strings).
 " " 'How lovely are the messengers' (1 flute, 1 bassoon and strings).
 " " 'I know that my Redeemer liveth' (1 flute, 1 bassoon and strings).
Gluck, 'Orfeo', No. 15 (2 oboes, 2 bassoons and strings).
 " " No. 17 (2 oboes and strings).
 " 'Armida', Act III, Scene IV (1 oboe, 2 clarinets in *C*, 2 bassoons and strings).
 " 'Iphigenie in Tauris', Act I, Scene I (chor of priestesses) (2 oboes, 2 clarinets and string).
Haydn, 'Creation', No. 15 (1 flute, 1 oboe and strings).
Mozart, 'Magic flute', No. 13 (small flute, flute, 2 clarinets in *C*, 2 bassoons and strings).
 " " " No. 16 (2 flutes, 2 bassoons and strings).
 " " " No. 17 (1 flute, 1 oboe, 1 bassoon, and strings).
 " " " No. 19 (2 oboe, 2 bassoons and strings).
Méhul, 'Joseph', No. 7 (1 flute, 2 clarinets in *C*, 1 bassoon and strings).
Weber, 'Oberon', No. 2 (2 flutes, 2 oboe, 2 clarinets in *B* \flat , 2 bassoons and strings).
 " " No. 10 (2 flutes, 2 clarinets in *A*, 2 bassoons and strings).
 " " No. 16 (2 flutes, 2 clarinets in *A*, 2 bassoons and strings).
Mendelssohn, 'Elijah', No. 4 (1 flute, 2 clarinets, 2 bassoons and strings).
 " " No. 37 (1 oboe and strings).
 " " No. 31 (1 flute and strings).
Schumann, 'Pilgrimage of the Rose', No. 16 (2 oboes, 2 clarinets in *B* \flat , 2 bassoons and strings).

These and original pieces are recommended for practice in reading from score.

Exercise III.

Arrange some nocturne or similar piece (originally composed for the pianoforte) for a solo wood-wind instrument with accompaniment for strings and wood-wind. In selecting a piece care should be taken that the music will lie well for the solo instrument. Difficult pianoforte passages may be altered in order to make the music more effective; and the key may be changed. The chief part of the accompaniment will fall to the strings, the wood-wind filling in the harmony or for decorative and occasional accompanying figures. If the flute is chosen for the solo, the small flute should be used in the accompaniment; but if the ordinary flute be used here, too, care must be taken to give prominence to the solo instrument. Two flutes are generally used as accompanying instruments, or in *tutti* for the purpose of playing the melody.

If the oboe, clarinet or bassoon is taken as the solo instrument no other of the same instruments appears in the score, generally speaking; if one or other is used, it should be used sparingly. For the capacity and tone of the various instruments cf. text and examples in score in part II.

The following pieces may serve for such arrangements:

Field , Nocturne in <i>E</i> \flat .	Mendelssohn , 'Spring song' from 'Songs without words'.	Schubert , Ave Maria.
" " " <i>B</i> \flat .	Gade , Album leaf No. 1.	Mozart , Adagio from the Clar.-Quintet.
Schumann , 'Träumerei'.	" Aquarellen op. 19, No. 1.	Kullak , op. 92, No. 1.
" 'Abendlied'.	Döhler , Nocturne op. 24 in <i>D</i> \flat .	Isidor Seiss , op. 2, No. 3.
" 'Schlummerlied'.		Mayer , Italian Romance.

In modern music the two classes of instruments are rarely used throughout a whole piece. It is hardly necessary to give further examples, since strings and wood-wind occur together in the later exercises and their use is shown in the following examples in score.

in which the above-mentioned instruments are shown as solo instruments and in combinations.

1. Beethoven, Violin Concerto (2nd movement).
Larghetto.

Clarineti in C.
Fagotti.
Violino Solo.

pp
cantabile

Viol. I. II.
Viola.
C.B.

2. Mendelssohn, Violin Concerto (1st movement).
Allegro ma non troppo.

Flauti.
Oboi.
Clarineti in A.
Violino Solo.

pp
pp
pp
pp
p
pp
Cor. I.

3. Mendelssohn, Violin Concerto (1st movement).

Flauti.
Clarineti in A.
Violino Solo.

tranz.
pp
pp
pp
pp
pp
p cresc.

4. Beethoven, Violin Concerto (1st movement).
Allegro ma non troppo.

Clarineti in A.
Fagotti.
Violino Solo.
Violoncello
Contrabasso.

p dolce
p dolce
p
a 2 pizz.

5. Mendelssohn, Violin Concerto (1st movement).
Allegro ma non troppo.

Flauti.
Clarineti in A.
Fagotti.
Violino Solo.
Violoncello & Contrabbasso.

6. Beethoven, Violin Concerto (1st movement).
Allegro ma non troppo.

Fagotto I.
Violino Solo.
Violino I.
Violino II.
Viola.
Violoncello & Contrabbasso.

7. Mendelssohn, Violin Concerto (3rd movement).
Allegro molto vivace.

Clarineti in A.
Fagotti.
Violino Solo.
Violino I.
Violino II.
Viola.
Violoncello & Contrabbasso.

8. Mendelssohn, Violin Concerto (3rd movement.)

Allegro molto vivace.

Flauti.

Clarinetti in A.

Fagotti.

Violino Solo.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

9. Mendelssohn, Violin Concerto (3rd movement.)

Allegro molto vivace.

Flauti.

Oboi.

Clarinetti in A.

Fagotti.

Violino Solo.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

p

p

p

cresc.

cresc.

cresc.

f

pizz.

a2.

a2.

10. Schubert, B minor (unfinished) symphony.

Allegro moderato.

Flauti. *pp*

Clarineti in A. *pp*

Violoncello. *pp* *Solo.* *p*

Contrabasso. *pp*

11. Schubert, B minor (unfinished) symphony.

Allegro moderato.

Clarineti in A. *pp*

Viola. *pp* *Solo.*

Violoncello. *pp*

Contrabasso. *pp*

12. Wagner, 'Tannhäuser', overture.

(By permission of A. Fürstner, Berlin).

Andante maestoso.

Clarineti in A. *p*

Fagotti. *p*

Viola. *p*

Violoncello. *Solo.* *p*

Contrabasso. *p*

13. Haydn, 'Creation' (No. 21.)

Andante.

Flauto. *Solo.* *p*

Violino I. *pizz.* *p*

Violino II. *pizz.* *p*

Viola. *pizz.* *p*

Violoncello & Contrabasso. *pizz.* *p*

Raphael. Auf

14. Bizet, 'Carmen', Act III, No. 19.

Allegretto moderato.

Solo.

Flauti.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

pizz.

pp

pp

pizz.

pizz.

15. Mendelssohn, Symphony. e.

Allegro moderato.

Solo.

Flauto.

Oboe.

Clarineti in B \flat .

Fagotti.

Violino I & II.

Viola.

Violoncello & Contrabasso.

cresc.

sf

p

cresc.

p

a 2.

cresc.

cresc.

pp

pp

pp

pp

16. Beethoven, Eroica symphony. 4th movement.

Allegro.

Flauto.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

p

p

pizz. a 2.

p

tr

3

3

3

3

arco

17. Beethoven, 'Leonora', overture No. 3.

Allegro.

Flauto.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

p cres.

fp

p

fp

3

a 2.

18. Liszt, 'Faust', symphony ('Gretchen').

(By permission of Schubert & Co., Leipzig.)

Andante soave.
Solo. *dolce semplice*

Oboe I. *p*

Viola. Solo. *p dolce egualmente*

Clar. I. Viol. II.

19. Beethoven, 'Fidelio', overture.

Allegro.

Oboe I. *p dolce*

Clarinetto I in A. *p*

Fagotto I. *p*

Violino I. *p*

Violino II. *p*

Violoncello. *p*

Flauto. a 2.

20. Haydn, 'Seasons', No. 17.

Adagio.

Oboe. *cantabile*

Violino I. *p* *fz* *fz* *p*

Violino II. *p* *f* *f* *f*

Viola. *p* *f* *f* *f*

Hanne. *p* *f* *p* *f* *p*

Violoncello & Contrabasso. *a 2.* *p* *f* *p* *f* *p*

Wel-che
La-bung für die Sinne, welch Er-ho-lung für das Herz, jeden A-derzweig durchströmet und in

21. Haydn, Symphony in D, No. 10.

Menuett. (Trio.)

Musical score for Haydn's Symphony in D, No. 10, Menuett (Trio). The score is in 3/4 time and D major. It features five staves: Oboe I, Violino I, Violino II, Viola, and Violoncello & Contrabasso. The Oboe I part is marked *p dolce*. The Violino I and II parts are marked *p*. The Viola part is marked *p*. The Violoncello & Contrabasso part is marked *p* and includes the instruction *a 2.* in the first measure.

22. Gade, 'In the Highlands', overture.

(By permission of Breitkopf & Härtel, Leipzig.)

Allegro moderato.

Musical score for Gade's 'In the Highlands', overture. The score is in 3/4 time and D major. It features six staves: Oboe I, Fagotti, Violino I, Violino II, Viola, and Violoncello & Contrabasso. The Oboe I part is marked *Solo. dolce*. The Fagotti part is marked *fp*. The Violino I and II parts are marked *fp*. The Viola part is marked *fp* and includes the instruction *Solo.* in the first measure. The Violoncello & Contrabasso part is marked *fp* and includes the instruction *pizz.* in the fifth measure.

Continuation of the musical score for Gade's 'In the Highlands', overture. It features five staves: Flute I, Clarinet I, Violino I, Viola, and Violoncello & Contrabasso. The Flute I part is marked *Fl. p*. The Clarinet I part is marked *Clar. I.*. The Violino I part is marked *p*. The Viola part is marked *pizz.*. The Violoncello & Contrabasso part is marked *arco* and *pizz.*.

23. Wagner, 'Tannhäuser' (full score 380). (By permission of Ad. Fürstner, Berlin.)

Sehr gehalten.

Flauto III.

Flauto I & II.

Oboi.

Clarineti in B \flat .

Violino I.

sehr ausdrucksvoll

pp

p

p

pp

24. Beethoven, Septet. Adagio cantabile.

Clarinetto in B \flat .

Violino.

Viola.

Violoncello & Contrabasso.

pe dolce

p

p

p

tr

tr

FAÇ.

25. Brahms, C minor, symphony, op. 68.

(By permission of N. Simrock, Berlin.)

Andante sostenuto.

Oboe I. *p dolce*

Clarinetto I in A. *p dolce*

Violino I. *p dolce*

Violino II. *p dolce*

Viola. *p dolce*

Violoncello & Contrabbasso. *p dolce*

26. Weber, Jubilee overture.

Presto assai.

Clarinetto in A. *con anima*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabbasso. *p*

27. Weber, 'Preciosa' No. 3.

Allegro.

Clarinetto solo in Bb.

Violino I.

Violino II.

Viola.

Violoncello & Contrabbasso.

28. B. Crussel, op. 5, Clarinet-Concerto (F minor).

Andante pastorale.

Clarinetto solo in B \flat .

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

29. Mendelssohn, A minor symphony.

Vivace non troppo.

Clarinetto in B \flat .

Violino I.

Violino II.

Viola.

Violoncello.

30. Wagner, 'Tannhäuser' (full score pag. 34).

Allegro. Solo.

Clarinetto I in A.
Clarinetto II in C.

Fagotto.

Violino I.

Violino II.

Solo.

*) By permission of Ad. Fürstner, Berlin.)

31. Lumbye, 'Traumbilder', Fantasie.

Moderato.

Solo.

Clarinetto in A.

Violino I.

Violino II.

Viola.

Violoncello & Contrabbasso.

Musical score for 'Traumbilder' by Lumbye. The score is for Clarinet in A, Violino I, Violino II, Viola, and Violoncello & Contrabbasso. The tempo is Moderato. The Clarinet part is marked Solo. The Violoncello & Contrabbasso part has a pizz. (pizzicato) marking. There are some notes with circles around them, which are explained in the footnote below.

*) These notes (o) are harmonics (see part I).

32. Beethoven, 'Prometheus', ballet (No. 14.)

Adagio.

Oboe.

Corno Bassetto.

Violino I & II.

Viola.

Violoncello & Contrabbasso.

Musical score for 'Prometheus' by Beethoven. The score is for Oboe, Corno Bassetto, Violino I & II, Viola, and Violoncello & Contrabbasso. The tempo is Adagio. The Violino I & II part has a p (piano) marking. The Violoncello & Contrabbasso part has a p marking.

Continuation of the musical score for 'Prometheus' by Beethoven. This section shows the Violino I & II, Viola, and Violoncello & Contrabbasso parts. The Violino I & II part has a p marking and a pizz. (pizzicato) marking. The Viola part has a p marking. The Violoncello & Contrabbasso part has a p marking and a pizz. marking. There are also markings for cresc. div. (crescendo, divisi) and p (piano).

33. Wagner, 'Götterdämmerung' (full score pag. 181).

Nicht zu schnell.

Clarinetto basso in B \flat .

Fagotti I, II & III.

Violino I & II.

Viola.

Brunhilde.

Violoncello.

Musical score for 'Götterdämmerung' by Wagner. The score is for Clarinetto basso in B \flat , Fagotti I, II & III, Violino I & II, Viola, Brunhilde, and Violoncello. The tempo is Nicht zu schnell. The Clarinetto basso in B \flat part has a p marking. The Fagotti I, II & III part has a p marking. The Violino I & II part has a p marking. The Viola part has a pizz. (pizzicato) marking. The Brunhilde part has lyrics: Angst und Furcht fesseln dich Ar-me. The Violoncello part has a p marking and a pizz. marking.

34. Beethoven, D major symphony No. 2.

Allegro molto. *decresc. pp*

Solo.

Fagotto I. *fp*

Violino I. *fp* *p*

Violino II. *fp* *p* *pp*

35. Beethoven, 'Leonore', overture, No. 2.

Solo.

Flauto I. *pp sempre stacc.*

Fagotto I. *p*

Violino I. *pp sempre stacc.*

Bass 8^{va}

36. Weber, 'Der Freischütz', overture.

Allegro feroce.

Solo. *tr*

Flauto picc. I. *tr*

Flauto picc. II. *tr*

Fagotti. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabasso. *pp*

37. Haydn, C major symphony (No. 5, Peter's Edition).

Allegro.

Flauti. *p*

Oboi. *p*

Fagotti. *p*

Violino I. *p*

38. Haydn, G major symphony (No. 4, Peter's Edition).

Andante.

Flauto I. *p* *tr* *sf*

Oboe I. *p* *tr* *sf*

Violino I. *p* *tr* *sf*

Violino II. *p* *tr* *sf*

39. Haydn, 'Creation', No. 21.

Andante.

Flauto. *p*

Fagotto. *p*

Violino I. *pizz.* *p*

Violino II. *pizz.* *p*

Viola. *pizz.* *p*

Violoncello & Contrabasso. *pizz.* *p*

Die Raph.

40. Weber, 'Preciosa'.

Moderato.

Flauto. Solo. *p*

Oboe. Solo.

Fagotto. Solo.

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Violoncello. *pp*

41. Schubert, Unfinished symphony.

Allegro moderato.

Oboe I. *pp*

Clarinetto I in A. *pp*

Violino I. *pp*

Violino II. *pp*

Viola. *pizz.* *pp*

Violoncello & Contrabasso. *pizz.* *pp*

42. Schubert, 'Rosamunde', overture.

Andante.

Oboe I.

Clarinetto I in C.

Fagotto.

Viola. *a 2.* *p*

Violoncello & Contrabasso. *p*

Viol. I & II.

43. Haydn, D major symphony.
Menuetto. (Trio.)

Oboe I. *p dolce*

Fagotto I.

Violino I. *p*

Violino II.

Viola. *p*

Violoncello & Contrabasso. *p* a2.

44. Beethoven, Pastoral symphony.

Allegro.

Oboe I. *p*

Clarinete I. in B \flat .

Fagotto. *p*

Violino I. *pp*

Violino II. *pp*

45. Mozart, E \flat symphony.

Allegro.

Flauto I. *cresc.* *dolce*

Fagotto I. *p dolce*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabasso. *p* a2.

46. Beethoven, C minor symphony.

Andante con moto.
Più mosso.

Oboe. *dolce*

Fagotti. *1.* *2.*

Violino I. *Più mosso.* *pp*

Violino II. *pp* *cresc.*

Viola. *pp* *cresc.*

Violoncello & Contrabasso. *a 2.* *pp*

47. Schubert, C major symphony.

Andante.

Oboe. *p*

Clarinetto in A.

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabasso. *a 2.* *p*

Cor. Fag.

pp *tr* *pp* *p* *p* *pp* *pp* *pp* *pp*

48. Mozart, 'Titus', overture.
Allegro.

Musical score for measures 1-8 of Mozart's 'Titus' overture. The score includes parts for Flauto I., Oboe I., Fagotti, Violino I., and Violino II. The Flauto I. and Oboe I. parts feature a melodic line starting with a half note G4, followed by eighth notes. The Fagotti part has a bass line with chords. The Violino I. and II. parts play a rhythmic accompaniment of quarter notes. Dynamics include *p* (piano) and *mf* (mezzo-forte).

49. Mozart, 'Titus', overture.
Allegro.

Musical score for measures 9-16 of Mozart's 'Titus' overture. The score includes parts for Flauti., Oboe I., Clarinetti in B♭, Fagotto I., Violino I., Violino II., Viola, and Violoncello & Contrabbasso. The Flauti. and Oboe I. parts continue the melodic line. The Clarinetti in B♭ and Fagotto I. parts have bass lines with chords. The Violino I., Violino II., Viola, and Violoncello & Contrabbasso parts play a rhythmic accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

50. Haydn, D major symphony.
Menuetto. (Trio.)

Musical score for measures 1-8 of Haydn's D major symphony, Menuetto (Trio). The score includes parts for Oboe I., Fagotto I., Violino I., Violino II., Viola, and Violoncello & Contrabbasso. The Oboe I. and Fagotto I. parts feature a melodic line with a 'Solo' marking. The Violino I., Violino II., Viola, and Violoncello & Contrabbasso parts play a rhythmic accompaniment with 'pizz.' (pizzicato) markings. Dynamics include *p* (piano) and *mf* (mezzo-forte).

51. Mendelssohn, A minor symphony.

Allegro vivacissimo.

Clarineti in A. Solo. *pp*

Fagotto. Solo.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso. *a2.*

espress.

dim. *pp*

dim. *dim.* *pp*

dim. *pp*

dim. *pp*

52. Haydn, 'Creation', part III, No. 32.

Adagio.

Fagotto I. *p*

Violino I. *p* *fz* *fz p*

Violino II. *p* *fz* *fz p*

Viola. *p* *fz* *fz p*

Violoncello & Contrabasso. *a2.* *p* *fz* *fz*

53. Mendelssohn, Hymn of Praise (score pag. 56).

Allegretto un poco agitato.

Oboe I.
 Clarinetti in B \flat .
 Fagotto I.
 Violino I.
 Violino II.
 Viola.
 Violoncello & Contrabasso.

Solo.

Solo.
 Solo.
 a 2.
 pizz.

54. Wagner, 'Die Walküre'.

(Sieglinde schreitet zum Schlafgemach.)

Oboe I.
 Corno inglese.
 Fagotto I & II.
 Fagotto III.
 Violino II.
 Viola.
 Violoncello & Contrabasso.

55. Wagner, 'Lohengrin' (Scene II).

Mässig langsam.

Flauto II.
 Oboe I.
 Corno inglese.
 Fagotti.
 Violino I.
 Violino II.
 Viola.
 Männerchor.
 Violoncello & Contrabasso.

56. Mozart, 'Il Flauto Magico', overture.

Allegro.

Flauto I.
Clarinet. I. in B \flat .
Fagotto I.
Violino I.
Violino II.
Viola.
Violoncello.

p

This musical score shows the first six measures of the Overture to Mozart's 'Il Flauto Magico'. The instrumentation includes Flauto I., Clarinet I. in B-flat, Fagotto I., Violino I., Violino II., Viola, and Violoncello. The tempo is marked 'Allegro'. The key signature has two flats (B-flat major or D-flat minor). The first measure is a whole rest for all instruments. The second measure begins with a piano (*p*) dynamic. The Flauto I. part has a melodic line with slurs and ties. The Clarinet I. and Fagotto I. parts have similar melodic lines. The Violino I., Violino II., Viola, and Violoncello parts provide a rhythmic accompaniment with sixteenth-note patterns.

57. Schubert, Cmajor symphony No. 6.

Allegro.

Flauto I.
Oboi.
Clarineti in C.
Fagotti.
Violino I.
Violino II.
Viola.
Violoncello
&
Contrabasso.

p

This musical score shows the first six measures of the first movement of Schubert's Symphony No. 6 in C major. The instrumentation includes Flauto I., Oboi., Clarineti in C, Fagotti, Violino I., Violino II., Viola, and Violoncello & Contrabasso. The tempo is marked 'Allegro'. The key signature is C major. The first measure is a whole rest for all instruments. The second measure begins with a piano (*p*) dynamic. The Flauto I. part has a melodic line with slurs and ties. The Oboi. part has a similar melodic line. The Clarineti in C and Fagotti parts provide a rhythmic accompaniment. The Violino I., Violino II., Viola, and Violoncello & Contrabasso parts provide a rhythmic accompaniment with quarter-note patterns.

pp

This musical score shows measures 7 through 12 of the first movement of Schubert's Symphony No. 6. The instrumentation remains the same as in the previous section. The tempo is marked 'Allegro'. The key signature is C major. The first measure of this section (measure 7) begins with a pianissimo (*pp*) dynamic. The Flauto I. part has a melodic line with slurs and ties. The Oboi. part has a similar melodic line. The Clarineti in C and Fagotti parts provide a rhythmic accompaniment. The Violino I., Violino II., Viola, and Violoncello & Contrabasso parts provide a rhythmic accompaniment with quarter-note patterns.

58. Mozart, 'Il Flauto Magico', overture.

Allegro.

Flauto I. *p*

Oboe I. *p*

Fagotto I. *p*

Violino I. *p* *f* *p* *f* *p* *f*

Violino II. *p* *f* *p* *f* *p* *f*

Viola. *p* *f* *p* *f* *p* *f*

59. Beethoven, Symphony in F.

Allegro vivace con brio.

Flauto. *p dolce*

Oboe. *p dolce*

Fagotto. *p dolce*

Violino I. *p* *pizz.* *ritard.*

Violino II. *p* *pizz.* *ritard.*

Viola. *pizz.* *p*

Violoncello & Contrabasso. *p* *a 2.* *ritard.*

60. Liszt, Piano Concerto in E♭. (2nd movement.)

(By permission of C. Simon, Berlin.)

Quasi Adagio.

Flauto. Solo. *dolce espress.*

Oboe.

Clarinetto in A. Solo. *dolce*

Pianoforte. *tr.*

3 Violino I. *con sord.*

Violoncello. *p*

espress.

tr.

dolce espress.

Solo. *dolce espr.*

tr.

poco a poco riten.

molto smorz.

dolce espr.